ERB-DOM

Tongzan, Beast of Amton

TARZAN BY
Z. BURIAN

This painting is the cover art for the Czechslovakian edition of Tarzan of the Apes, illustrated by the famous Czech. artist Zdenek Burian. Over 25 drawings were done for Apes, several of which only saw print in an obscure Czech periodical that serialized Apes.

Through the courtesy of E. R. B. Inc., the owner of these originals, ERB-dom will publish each of these drawings.

Burian also illustrated The Return of Tarzan and The Beasts of Tarzan, and those drawings will be seen here also. -Caz

50¢

& The FANTASY COLLECTOR

No. 56

Camille Cazedessus Jr.
P.O. Box 550,
Evergreen, Colorado. 80439

Kaor! March, 1972

This month's front cover is by Neal MacDonald, Jr. an ERB-dom artist for over 10 years. It pictures the fierce Amtorian beast the "TONGZAN" that first confronted Carson Napier when he landed on Venus. "A four-legged, arborial creature about the size of a puma. Its front legs are longer than its hind, and its feet are hand-like; its fur is striped, lenghtwise, with bands of red and yellow; it has no external ears, and only one large eye, which is at the end of a short antenna. Its jaws are powerful and have long sharp fangs. A powerful claw or chela grows from each shoulder and is used to sieze its prey," -John F. Roy.

My stay in California last month came out just fine, my daughter came through a serious operation like a real champion; and I was able to meet ERB-dom contributing artist Jim Garrison and Jasoomian Associate Editor Don Frailey. I visited the ERB Inc. offices and made many notes and arrangements that you will see in future issues.

I've tried something new with this issue, sort of making this an "ERB-dom Special-POLODA". Patterned after the Ace Double format, it's the result of a mind-rending decision to break a 10 year tradition. I felt that Kudlay's essay deserved "something special." I hope I like it! -Caz

Caz's ERB-dom, No. 56, Mar. 1972 - "The International Edgar Rice Burroughs Hobby Magazine"
ASSOCIATE EDITOR: John F. Roy, P. O. Box 178, Ridgetown, Ontario, Canada - 'Chief Chronicler'
ASSISTANT PUBLISHER: Mary, my wife - 'Subscriptions, Distribution, Proofreader & Critic'
CHIEF ARTIST: Neal MacDonald Jr., 412 Williams St., Apt. C, Boonton, New Jersey 07005
SUBSCRIBE to 12 future issues sent anywhere in the world for $5, a mere 41¢ per copy.
BACK ISSUES of Nos. 55-34 are 50¢ ea. or 5 for $2; Nos. 1, 3, 4, 5, 8, 15, 20-29 are $1 each
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1 TO

Dear Mr. Cazedessus: Illinois

I was quite disappointed in ERB-dom 54 (DC Preview). I cannot develop much enthusiasm over a comic book; even if the comic book is based upon the works of Edgar Rice Burroughs. It seems to me that the medium known as the "comic book" is fit only for the perusal of the barely literate, since it can never acheive the impact of the printed page of prose or even as much impact as the medium of film.

I would like to see your ideas on this in some future issue of ERB-dom. I would like to know how much difficulty you have in getting enough material for each issue? Do you receive a great deal of stuff and reject most of it or are you quite often between a hard place and a rock for enough stuff for a whole issue of ERB-dom?

—Joe Woodard

Kaor Joe:

I'm sure that since they are, unfortunately, still known as "comic books"; you express a feeling that is held by many American adults. But the name seems tó be here to stay, and it prejudices the issue; pun intended.

The ancient Egyptians were masters at "comic books" except theirs are now refered to as "graphic stories". They carved them in rock; we print them on paper. Drawings that tell a story,

Comic books are "pictures of motion," motion pictures are projected graphic stories. In this fast paced age, they have great potential. But too often they are aimed at pre-teenagers. Your reaction to them is unfortunate, but I must agree that most of them are of no interest to me whatsoever.

Still it was certainly worth taking an advance look at what DC is doing with ERB's "deathless prose." It has excellent potential for graphics, but it's too early to give a real judgement.

As for ERB-dom articles; indeed, it is sometimes really tough to get them. I rely on John Roy a great deal, but often there just isn't enough to choose from. And this monthly schedule really eats up the material. In otherwords, I reject very few articles or artwork. —Caz

from PUBLISHERS WEEKLY
Feb. 14, 1972, page 67

TARZAN ALIVE: Apologia Pro Vita Tarzani Simiarum, or The True Epic of the Immortal Ape-Man. Philip Jose Farmer, Doubleday, $5.95.

This is something unique. In this book of delightful literary fun and games, Farmer, a well-known science fiction writer, seeks to convince us that the celebrated ape-man of Edgar Rice Burroughs was not altogether make-believe. But Farmer goes one step further than mere literary fun. He takes engaging advantage of the reader's inherent susceptibility to myth. "I propose to show," he states, "that Tarzan is, in many ways, the last expression of the mythical Golden Age, that his life emulated, unconsciously, of course, the lives of many of the heroes and demigods of classical and primitive mythologies and legends." Indeed, Farmer practically drowns the reader in evidence that appears so convincing and strong that you have to keep reminding yourself it's all in fun.

The book takes the form of a recapitulation of the Tarzan tales, rearranged to followhis life in chronological sequence, along with Farmer's detective work showing how Burroughs "went out of his way to make sure that the reader thought his Tarzan books were entirely fictional!" Farmer not only traces Tarzan's genealogy (with the help of Burke's Peerage), but that of Jane as well.

An astounding connection between Tarzan and a character in "The Hound of the Baskervilles" is also established. Farmer also discusses Burroughs as a satirist. This could lead to the birth of a new Tarzan cult. (Apirl 28)

CORRESPONDENCE

Caz: Florida

What a Grand Coincidence that, according to the revised chronology, DC is publishing its first issue of Tarzan of the Apes on February 29, 1972, the

100th ANNIVERSARY

of the marriage of the Hon. Alice Rutherford to John Clayton, Lord Greystoke. Belly up to the bar, boys, bend an elbow and lift a glass to that wonderful, ill-fated couple who started it all. Too bad Farmer wrote his book wrong.

—Robert B. Cook

GENE POLLAR
as *TARZAN*
in 1920

MOVIE TARZAN DIES

Joseph C. Pohler, the second man to portray TARZAN on the screen, died October 20, 1971 after undergoing a toe operation. Known to movie fans as Gene Pollar, he was the first screen ape-man to wear a leopard skin in his one and only movie role as the star of THE RETURN/REVENGE OF TARZAN which was released in 1920. Rediscovered by Ernest Leogrande he was featured in the New York Sunday News on Aug. 14, 1966 and Jasoomian #5. Not one single copy of his film is known to exist anywhere, a further loss. "Tarzan" at 28, dead at 79. Au revoir Gene. —Caz

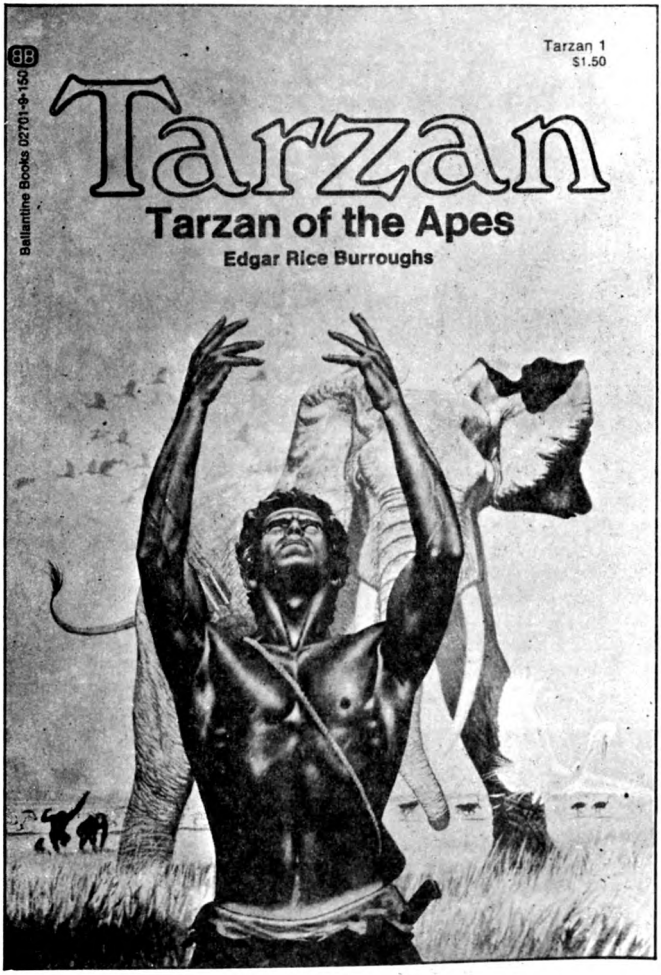
(photo at left taken in 1971 by Bill Dutcher.)

Ballantine Books

Spring 1972

Tarzan
Edgar Rice Burroughs

There is a huge following for the TARZAN series that will love our new presentation. We have prepared a whole new format, new covers, and larger type. Six titles to start at $1.50



TARZAN OF THE APES	1	02701-9-150	$1.50
THE RETURN OF TARZAN	2	02702-7-150	$1.50
THE BEASTS OF TARZAN	3	02703-5-150	$1.50
THE SON OF TARZAN	4	02704-3-150	$1.50
TARZAN & THE JEWELS OF OPAR	5	02705-1-150	$1.50
JUNGLE TALES OF TARZAN	6	02706-X-150	$1.50

HOUSE OF INFO

by Caz

"THE LAND THAT TIME FORGOT" TO BE MADE AS FEATURE MOVIE IN ENGLAND

Part I of the famous Burroughs trilogy orginally written in late 1917 and concerning the adventures of Bowen Tyler in the dawn age jungles of Caspak on the island of Caprona somewhere in the South Pacific will be made into a major motion picture by Vanguard Productions of London, England. The announcement was made by Robert M. Hodes, Vice President of Edgar Rice Burroughs, Inc. at the conclusion of a board of directors meeting in Tarzana, California in February, 1972.

The decision was made on the basis of a script outline submitted to ERB, Inc. and the third such outline to be offered. The first two were rejected as "not Burroughs." I was present during the discussion between Hulbert Burroughs, Joan Burroughs Pierce, James H. Pierce and Robert M. Hodes and can report that although I was not allowed to read the outline, it was obvious from the detailed concern about the "character of Bowen Tyler and von Shoenvorts" and "how to capture the Burroughs flavor of the last scene where Bowen and Lys are marooned in Caspak" that it was going to be filmed the way Burroughs wrote it.

No production details were available this early in the project, but reportedly two well-known Burroughs enthusiasts are closely involved in the project: Jim Cawthorn the famous British artist and Michael Moorcock, the famous British writer. If things go well, it would seem production would begin in late 1972 with mid-1973 release.

ERB'S MARS SERIES BLASTED!

For 18 pages, Mr. Richard D. Mullen surveys the astronomical errors in the Barsoom epics and concludes (in SF: THE OTHER SIDE OF REALISM, Bowling Green Univ. Pop. Press, 1971):

> "If anyone wishes to praise Burroughs as a writer of action-packed thrillers in which superhuman heroes save beautiful heroines from being subjected by horrible villains to the fate worse than death, I will not complain. But to praise him for much of anything else is surely to talk nonsense of the most arrant kind."

Mullen's detailed essay, "The Undisciplined Imagination: Edgar Rice Burroughs and Lowellian Mars" is a particularly venomous attack and one which I regard as so extreme as to be ludicrous. Everybody should know that ERB was a story-teller, not a scientist. But I do give credit where credit is due: Mullen proved what everybody already knows.

Mullen has criticised Burroughs before: "Edgar Rice Burroughs and the Fate Worse than Death"(Riverside Qtly, IV, 1969-70) and will again (in RQ)"Sex and Prudery in Haggard and Burroughs."

Why is R. D. Mullen so anti-ERB?

BRITISH "TARZAN" COMICS

It's difficult to keep up with the various Tarzan strips appearing in England because they change so often. I do have a set of "TV Comic" Nos. 1012-1037,8th May to 30th October, 1971 that contain a one page Tarzan strip of childish quality, and an undated except for 1971 "Holiday Special" that contains four pgs. of Tarzan strips. The previous British comic "TV 21", according to my info., ceased carrying Tarzan in "New Series No. 55, 16th October, 1970" But confirmation of all this would be appreciated.

There is another British comicbook titled "Tarzan of the Apes" and is obviously but a British edition of the Gold Key Tarzan issues. But few issues are numbered, and different issues have the same number. Here's what I have: Two different copies of Nos. 1, 2, 3 & 4, one copy of No. 5 & 6; eight un-numbered copies all copyright 1971 and six issues numbered 13 through 18, the last one dated Oct. 29, 1971. In this No. 18 issue are ads for a 48 and a 260 page special "Tarzan" issue, neither of which I have seen. Can anybody clarify all this!?!?

CORRECTIONS in ERB-dom

No. 46-John Lange is the real name of John Norman and is no relation to Michael Crichton. (letter from J. Lange.)

No. 51-Telephone book cover art is from Oak Park, Illinois, not Calif.

The Spring 1972 Liberty has an ERB reprint article; Ace Books has re-issued Mad King with new cover art and the Apr 1972 Esquire has part of Farmer's Tarzan book.

INTRODUCTION

The following list was compiled by Hulbert Burroughs, ERB's son, and includes several "works" that have not been included in any previously published lists of miscellaneous works of E. R. B. It should be carefully compared with the list on pages 230-1 of H. H. Heins Golden Anniversary ERB Biblio. -Caz

MISCELLANEOUS WORKS OF E. R. B.

" To Caz & ERB-dom-

This is a list of the obscure works of ERB which I have found from time to time in various treasure vaults of Tarzana. If other items are found in the future I shall tell you about them.

Sincerely,
Hully "

2-22-72

TITLE	PUBLICATION STATUS	DATE WRITTEN	ESTIMATED NO. OF WORDS
MINIDOKA 937th EARL OF ONE MILE SERIES M.	Unpublished	Pre-1911	?
THE GHOSTLY SCRIPT	"	1920	?
TWO-GUN DOAK FLIES SOUTH	"	1937-1938	26,700
THE STRANGE ADVENTURES OF MR. DINNWIDDIE	"	1940	5,700
FOR THE FOOL'S MOTHER	"	1912	?
NIGHT OF TERROR	"		18,000
UNCLE MINER AND OTHER RELATIVES.	"		22,800
MISOGYNISTS PREFERRED	"		4,000
MARCIA OF THE DOORSTEP	"	1924	125,000
YOU LUCKY GIRL! (3 act play)	"		?
FALL OF A DEMOCRACY	?		2,100
ANGEL'S SERENADE	Unpublished	1939	24,000
CALLING ALL CARS	?		6,531
MURDER, A COLLECTION OF SHORT MURDER MYSTERY PUZZLES:			17,400
1) MURDER AT MIDNIGHT	Unpublished		
2) BANK MURDER	"		
3) THE TERRACE DRIVE MURDER	Script Magazine, 1932		
4) THE GANG MURDER	Unpublished		
5) THE LIGHTSHIP MURDER	Script Magazine, 1935		
6) THE DARK LAKE MURDER	Unpublished		
7) WHO MURDERED MR. THOMAS?	Script Magazine, 1932		
8) THE RED NECKTIE	" " "		800
9) THE DUPUYSTER CASE	Unpublished		3,000
WHAT EVERY YOUNG COUPLE SHOULD KNOW	"		3,300
AUTOBIOGRAPHY OF EDGAR RICE BURROUGHS (incomplete)	"		15,000
CAME THE WAR (WWI)	?		2,700
PATRIOTISM BY PROXY (Article: OAK LEAVES 5-25-18. Oak Park, Ill.)			1,700
LAUGH IT OFF! (A regular column in the Honolulu Advertiser during World War II)			
QUIET PLEASE! (9 articles for proposed ERB newspaper column that never materialized. 1939.)			

MISCELLANEOUS WORKS OF EDGAR RICE BURROUGHS

TITLE	PUBLICATION STATUS	YEAR WRITTEN	ESTIMATED NO. OF WORDS
THE ZEALOTS	Unpublished	1915	?
THE AVENGER	"		3,600
THE LION HUNTER(comedy outline)	"	1915	1,500
THE PROSPECTOR (outline)	"		3,300
HIS MAJESTY, THE JANITOR(outline)	"		2,100
THE LITTLE DOOR	"	1917	2,800
A NATIONAL RESERVE ARMY	Army-Navy Journal. Aug. 31,1918		1,000
SELLING SATISFACTION (an anecdote by Normal Bean)	Unpublished (?)		900
WHAT IS THE MATTER WITH THE U.S. ARMY?	?		2,196
DIARY OF AN AUTOMOBILE CAMPING TRIP UNDERTAKEN BY THE BURROUGHS FAMILY IN 1916.	"		
LATE NEWS	Coldwater, Mich. paper. (Coldwater Daily Reporter)		
I SEE A NEW RACE	Unpublished (?)		1,800
THE DEATH VALLEY EXPEDITION OF THE INTREPID 33ers.	"	1933	2,700
UNCLE BILL	"	1944	1,787
MORE FUN! MORE PEOPLE KILLED!	"	1943	20,727
EDGAR RICE BURROUGHS TELLS ALL (humorous autobiography)	Rob Wagner's SCRIPT	7-9-32	1,000
THE ELEVEN YEAR ITCH (humorous)	"		5,500
Unfinished play (29 pages)			
Article re Scopes trial	Internat'l Press Bureau		600
THE CITIZEN AND THE POLICE	Police Reporter 1929		1,500

WANTED - GOOD CITIZENS.(A call for volunteers - Illinois Reserve Militia. Oak Park, Ill. 1918)

THE ABSURD QUARANTINE. (Article probably for a Los Angeles newspaper re hoof & mouth disease epidemic in San Fernando Valley, Calif., in early 1920's.)

SPEECH delivered at Flag Day exercises, Oak Park, Ill., June 14, 1918.

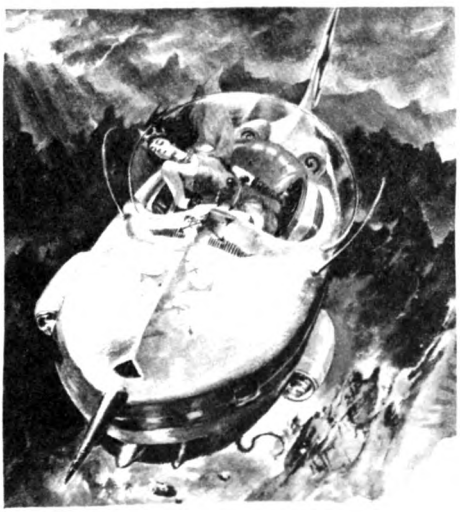
RADIO INTERVIEW - The Texaco Star Theatre (Ken Murray) Oct. 18, 1939.

THEM THAR PAPERS - (Tarzana Pictures Presents. Script for home movie filmed on Tarzana Ranch using family & friends as actors. Circa 1933.)

OUT OF TIME'S ABYSS - (Article for THE URBANITE school paper of Urban Military Academy where Hulbert & John C. Burroughs attended, 1924-1925.)

PEACE AND THE MILITIA - (Article in THE OAK PARKER, Nov. 16, 1918, Oak Park, Ill.)

LITTLE LESSONS FOR LITTLE LEARNERS - 1. JONATHAN'S PATIENCE, or, How Fortune Came Through Faith (A Sunday School Story) Date unknown.



COVER DESIGNS FOR NEW JAPANESE E. R. BURROUGHS BOOKS
(Published by Sogensha Co. Ltd. Illustrated by Motoichiro Takebe)

1. TARZAN OF THE APES
2. BACK TO THE STONE AGE
3. LOST ON VENUS
4. THE CHESSMEN OF MARS

PART 14
"THE
LOST
CITIES
OF
TARZAN"

Tarzan
the
Magnificent

CASTLE OF THE KAJI

by John F. Roy

North of Lake Rudolph, where the Mafa River empties into the Neubara, can be found a high, rugged plateau. Here, above the falls of the Mafa, lies the Kaji country. It is almost inaccessible, but can be reached by following the gorge of the Mafa up from the Neubari.

The Kaji are a tribe of white or nearly-white women. Originally they were blacks who wished to be white, so they married only white men. It is now part of their religion and they have to rely on captured white men to perpetuate the tribe. All male babies and all females born black are destroyed at birth. The leader of the Kaji, although dominated by a wily old medicine-man, is a beautiful blonde girl named Gonfala. In the eyes of her people she is a goddess.

Across the divide, beyond the headwaters of the Mafa River, lives another tribe of women, the Zuli. Originally they were part of the Kaji group, but split away under their own witch-doctor.

The village of Kaji is situated at the side of a valley, close to the face of a limestone cliff. Its wall and its various buildings are built of blocks of limestone. Most of the structures are one or two stories in height, the one exception being a centuries-old castle of four stories. This castle, with huge fireplaces in its upper rooms, might have been built by Portuguese mercenaries back in the 16th century or even much earlier by wandering Crusaders. Certainly it was not the work of the Kaji.

Zuli, founded later than Kaji, is smaller, has a strong wooden stockade and its buildings are of stone, with thatched roofs. Some had doors of cured hides, others were of wood with heavy bars. Lighting was by a means of primitive cressets. Weapons used by these strange women were strictly native—the shield, the spear, and the bow and arrow.

The Kaji posses a huge diamond, the symbol of their power, whereas the Zuli have a great green emerald which they revere. Each would like to possess both stones, thus becoming all-powerful.

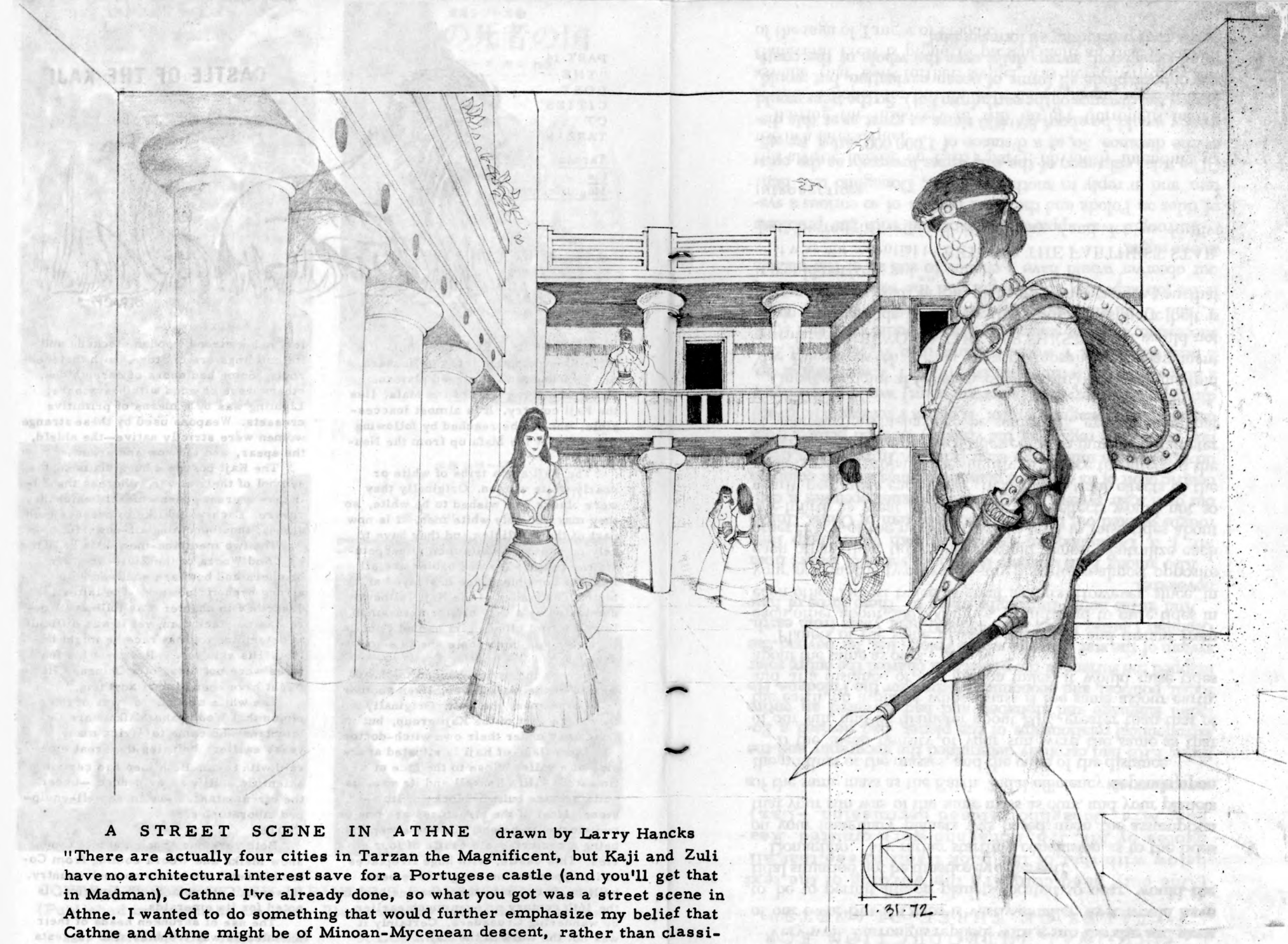
The two medicine-men —Mafka of the Kaji and Woora of the Zuli—are twin brothers and both are endowed with strong hypnotic powers. The latter is described in chapter 4 as follows: "Woora was no black man, yet it was difficult to determine to what race he might belong. His skin was yellow, yet his features were not those of a Chinese. He might have been almost anything."

The white-man, Lord, was of the opinion that Woora and Mafka were Colombians who came to Africa many years earlier, bringing the great emerald with them. Both men had certain scientific ability as evidenced —under the circumstances—by their well-equipped laboratories.

(NOTE)

Both versions, book and magazine, show Mafka and Woora coming from Columbia but I can locate no such country. However, Colombia, South America, is noted for its emeralds.

The use of shrunken heads of their enemies as war trophies also suggests South America.



A STREET SCENE IN ATHNE drawn by Larry Hancks

"There are actually four cities in Tarzan the Magnificent, but Kaji and Zuli have no architectural interest save for a Portugese castle (and you'll get that in Madman), Cathne I've already done, so what you got was a street scene in Athne. I wanted to do something that would further emphasize my belief that Cathne and Athne might be of Minoan-Mycenean descent, rather than classical Greek. The warriors' clothing is from the book, the rest is my theory."

EDGAR RICE BURROUGHS

BEYOND THE FARTHEST STAR

AN ACE BOOK

WAR PROPAGANDA OR NOT?

JANUARY
25 CENTS
BLUE BOOK
Stories of adventure for MEN, by MEN
Beyond the Farthest Star
The gifted creator of Tarzan gives us a short novel of a remote sphere where a world war has lasted a hundred years!
by Edgar Rice Burroughs
The Mystery of America's Godfather
A famous writer answers an historic riddle: why half the world bears the name of an explorer who never even led an expedition.
by Stefan Zweig

Above
The first publication of "Beyond the Farthest Star" was in the January, 1942 Blue Book.
Right
Pacific War Correspondent Edgar Rice Burroughs on Tarawa in 1943.

An ERB-dom Special

BEYOND THE FARTHEST STAR

WAR PROPAGANDA OR NOT!

An Essay by ROBERT KUDLAY

A STARTLING NEW INSIGHT INTO ONE OF BURROUGHS' LATTER WORKS. WAS IT MERELY A STORY OF ADVENTURE, OR WAR PROPAGANDA FOR THE USA. THE FIRST ANALYSIS SINCE LUPOFF'S COMMENTARY WRITTEN IN 1965. BY ONE OF THE NEW ERB SCHOLARS.

Illustrated by Motiochiro Takebe from the Japanese edition of "Tales of Three Planets" published by Sogensha Co. Ltd.

I

One of the most interesting works of Edgar Rice Burroughs is the rather thin volume comprising of the two novelettes "Beyond the Farthest Star" and "Tangor Returns" (both shall be treated as a single work here and abbreviated BFS). It is fascinating on several counts. It is the only work for which we can be fairly certain that Burroughs intended one or more sequels, though none were written. It is an adventure in which the major character Tangor is not distinguished by a savage nobility as was Tarzan, a heroic gallantry as was John Carter, or cosmic misadventures as was Carson Napier. It is science fiction which is seemingly "scientific" by virtue of its unique locale and little more, and "fiction" solely by virtue of its fictionalized characters. And, lastly, it is a novel characterized by some as anti-war in tone but which has a decidely war-propagandist flavor in parts.

In this review, each of these distinctive, if not unique, elements will be analysed in order to discover what sort of attitude BFS actually displays. Does it demonstrate a change of heart by Burroughs in his attitudes toward war? Or does it portray a mentality common to the rest of ERB's fiction; and thus make baseless the claim that BFS illustrates a new "pacifist" mentality. This analysis will be in two parts. The first will deal with the general structure of BFS and the second will concentrate specifically on the question of militaristic attitudes portrayed in BFS.

BFS is unique in the published literature of ERB because it presents a glimpse of a world never fully materialized for us by Burroughs. While most ERB fans probably grieve the absence of the almost necessary sequels to this tale, its singularity offers the opportunity to explore a primitive world of ERB—primitive in the sense that our knowledge of it comes from the merely rough sketches presented in BFS. It is not as fully developed as any of Burroughs' other worlds where sequels enabled ERB to expand and exploit their varied exotic settings. Poloda stands almost barren against the vast tapestries of Barsoom or Pellucidar. Its scarcity of detail, however, is not detrimental to our analysis; in fact, it is our first clue. Burroughs included in BFS only that information deemed as necessary to accomplish his purpose, and, if our contention is correct, that purpose was not (at least originally) to create a new world, but to have at his disposal a neutral world in which to caricature our earthly world. To clutter Poloda with strange beasts and weird tribes would distract our attention from that purpose, and defeat the stark reality that Burroughs intended to portray. In this sense, the lack of any sequels aids in our understanding of BFS rather than hinders it.

The setting of BFS is the solar system of Omos, some 450,000 light years away from Earth. Of all ERB's worlds, it is the only purely imaginative universe, allowing Burroughs complete freedom in its creation. Ironically, having this opportunity to create a totally new world, ERB made Poloda into one of the most realistically depicted of all his worlds. Polodans are all human-like the beasts of Poloda "do not differ greatly from those on Earth" (BFS, chap. 6); its warfare is conventional; and, its villians are flesh-and-blood dictators of a police state. The absence of strange lands and stranger peoples is further evidence that Burroughs intended Poloda not to be a planet for further Odessyan

adventures, but a vehicle for social/political extrapolation. This subordination of adventure in favor of exposition, while uncommon, is certainly not new for Burroughs. THE LAND THAT TIME FORGOT, for example, concentrates on speculative evolutionary theory rather than adventure just as THE MOON MAID/MEN revolves around political characterizations. In Poloda there is relatively little needless adventure—nearly every event has its earthly counterpart.

A consequence of this lack of action is that the protagonist whom Burroughs catapults to Poloda is not developed into a major hero. Tangor's almost instantaneous appearance on Poloda (he is introduced, dies an earthly death and arrives on Poloda all within the space of three short paragraphs) indicates that his role was not to be that of a hero, but primarily that of an observer. Tangor does, of course, overcome formidable odds in his air duels and performs a dangerous spy assignment, but thruout he remains little more than an outstanding Unisan soldier.

Even before being admitted to the Flying Corps on Unis, Tangor was an uncomplaining member of the Unis Labor Corps, filling bomb craters and taking out the garbage—hardly indicative of the development of the romantic hero. His lack of identify (his Earth name never being cited) is further evidence that Tangor was not meant to be a major hero.

Throughout BFS Burroughs seldom concentrates on action or exotic description. His focus is on the comparison of two societies, Unis and Kapara, embroiled in a hundred-years war. Unis is depicted inthe first story while Kapara is portrayed in the second. Unis is a fairly cultured civilization, which, despite the war, maintains its democratic government and humanitarian ideals. Its rulers, the janhai (council of "seven elect" from which is chosen the eljanhai, or High Commissioner) are originally selected by a "very thorough intelligence test" (BFS, chap. 3) which screens those not intellectually capable to rule, a precaution hardly heeded in the United States, where, Burroughs observes, "even a congenital idiot could run for the Presidency" (BFS, chap. 3). Noting that BFS was written before Pearl Harbor but after the German invasion of Poland, and knowing Burroughs' distaste for Nazi Germany, one need not stretch his imagination to interpret that comment as a possible reaction against Roosevelt's ambiguous pre-war policies.

On the other hand, Kapara is a vicious portrait of Nazi Germany. The Zabo secret police are omnipresent, terrorizing the population; everyone is suspicious of his friends (not to mention his own children); the prisoners of the state are herded into prison/labor camps. Burroughs disgust for all things Kapar includes even his description of its language, which sounded "something like the noise that pigs make when they eat." (BFS, chap. 4). Nearly every aspect of Kapar life rings of some descriptive analogy with Nazi Germany. Pom Da, ruler of Kapara, has been in power for ten years (Hitler had been in power seven years when BFS was written, but the first major Nazi victory at the polls was in 1930—ten years before BFS); political assassination is a way of life (the executions of Rohm, Heines and Schleicher in 1933 among others); the Zabo is obviously the Gestapo; the bombing of Unis is evidently the War for Britain and the subjugation of Punos reminds me of the lightening invasion of Poland. While other similarities exist, they are not the main point of this article. What is significent is that the political conditions on Earth are reflected so vividly by those on Poloda that Poloda hardly has an identy of its own.

swers his mate's attack with the simple remark, "it is war;" but Yamoda's mother quickly cries, "It is not war," a statement to which Tangor concurs."

"No," Tangor adds, "this is not war—it is rapine and murder." (BFS, chap. 11) THUS THE GREATEST TRAGEDY IN BFS IS NOT ATTRIBUTED TO WAR, BUT TO THE BRUTALITY AND SAVAGRY OF THE KAPARS.

BFS is then not anti-war; it is anti-Kapara. Since Kapar is a portrayal of Nazi Germany, it offers Burroughs the opportunity to use BFS as war propaganda against Nazi Germany. The slaying of Yamoda must be avenged ("For this they shall pay," are Tangor's near final words in the first novelette). Likewise, the attrocities witnessed under Nazism must be avenged.

In BFS Unis represents a society fighting a justifiable (indeed, a necessary) war. The morale, strength and unity of action shown by the Unisans are models for U.S. citizens to emulate in its war against tyranny. The obedience and dedication to duty represented by Tangor are prototypes for the disciplined mentality of the American soldier, just as the self-reliance of Unisan women is a model for American woman. This is made even more clear when Burroughs' war correspondence columns are read. In these columns, note his

emphasis on loyalty, unity, self-sacrifice and dedication—all preshadowed in BFS.

In this light, BFS is not anti-war, but is a determined attempt by Burroughs to portray the war that the United States should have entered against Germany long before 1941 and how that war should be fought.

BFS - Notes & Comments

by C. E. Cazedessus, Jr.

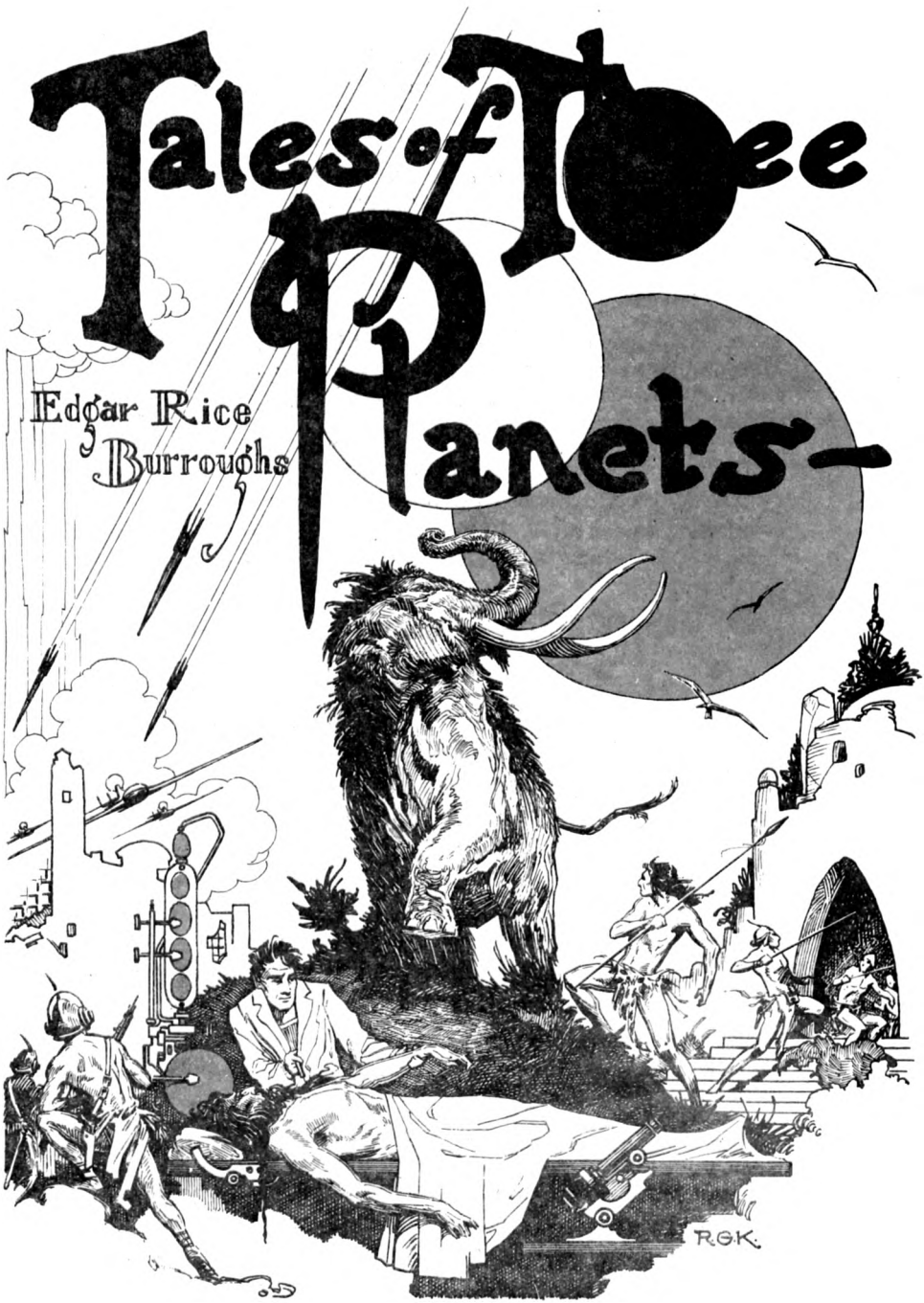
In Richard Lupoff's introduction to TALES OF THREE PLANETS, wherein Beyond the Farthest Star(& Tangor Returns) were first published in book form, he refers to Tangor as "heroic" and in two brief paragraphs, calls attention to Burroughs portrayal of "war with far more realism and far less romance."

"Here," says Lupoff, a controversial Burroughs scholar, "war is a century-long scourge, the killer of fons, the cause of anguish. Not only are the direct consequences of military destruction shown, but the misery of ravished nations, fallen to barbarism, even to cannibalism, is shown with a merciless vividness."

None of these comments are included in the Ace Book edition of BEYOND THE FARTHEST STAR. But no matter, because in Richard Lupoff's own book EDGAR RICE BURROUGHS: MASTER OF ADVENTURE (Canaveral, 1965; Ace 1968), he says in reference to Beyond the Farthest Star, "Burroughs clearly exposes his revised attitude toward war: a mature and realistic comprehension of the grinding horror of war, replacing the schoolboy romanticism of earlier days." (Canaveral p. 253, Ace p. 282-283)

Lupoff, therefore, is one of the commentators that Kudlay refers to in his article at the begining of Part II. Each, of course, is entitled to his opinion. And my only regret is that far fewer people will read Kudlay's opinion than Lupoff's.

Opposite: Jacket design by Roy G. Krenkel for the 1964 Canaveral Press first edition that is now out-of-print.



Canaveral Press

ORIGINAL INTRODUCTION FOR "TALES OF THREE PLANETS"

(One only need compare the wording of the text below with that of the book itself to see that all quotes by Mr. J. S. Donaghho were omitted. Reason: Mrs. Donaghho refused permission. -Caz)

there, ERB had carefully determined the geography and the astronomical relationships of the planet, had devised a Polodan language and alphabet, and had invented an entire social, political, and economic structure for the Polodans. He mapped the surface of the planet and charted the entire solar system of the star Omos in which Poloda lies, far beyond the Globular Cluster NGC 7006, 450,000 light years from earth.

And in his notes, Burroughs refers to "these three of four novelettes."

Also among ERB's papers is found a series of letters from Mr. J. S. Donaghho, an astronomer with whose help Burroughs worked out the curious solar system of Omos. Unlike our own solar system, in which each planet occupies a concentric orbit of its own, the planets of Omos share a common orbit, a million miles from their primary. In reply to a question from ERB regarding the visibility of such planets from one another, Donaghho wrote: "If planet P rotates in [a given] direction, an observer at [a certain point] would see planet V a little above the setting sun, and W, X, Y, Z each higher up, Z near the zenith. V would set first, then W, X, Y, and Z in succession, Z about midnight. The Q would rise, and R, S, T, and U in succession, the last just before sunrise. Thus, if his job kept him up all night and the weather was clear, our observer would have a chance to see all of the planets in one night."

Burroughs was apparently concerned with the problems of tides on Poloda and the other planets of so curious a system, and in reply to another question, Donaghho told him: "The tidal efficience of the sun varies inversely as the cube of the distance. So, at a distance of 1,000,000 miles, its efficiency would be about 800,000 times as great as at this distance (the distance of the earth from Sol). So the tides would not only preclude all forms of ocean navigation, but would, in all likelyhood, sweep daily over the whole of the continents, thus precluding all forms of life!"

Very well, Burroughs replied, with a sun the size and mass of our own. But if Omos is vastly *smaller*, as it would have to be to permit life on planets located so near, would the tidal situation not be drastically different?

Donaghho: "My rather startling conclusion as to the tides on your imaginary planets was based upon the assumption that your sun was of the same mass as ours, and your planets of the same mass as the Earth. Tidal efficiency depends upon the product of the masses, and the cube of the distance.

"If the mean density of your sun were the same as that of our sun, and its diameter about 20% greater than that of the earth, on a planet whose mass is the same as our earth, and at a distance of one million miles, it would raise tides about the same as ours.

"Planets of the same mass as the earth, and distant from each other about 500,000 miles, would tend to raise tides in each other almost twice as great as ours. However, since, in your system, the two nearest any planet are almost opposite each other, their tidal effects would almost neutralize each other. Each of the next pair would tend to raise tides about one-fourth as great as ours, and their effects would not so nearly neutralize each other. In fact, the tidal effects of the planets would probably be slightly to reduce the effect of the sun. As a result, to produce tides equal to ours, the diameter of your sun might have to be some 25% greater than that of the earth."

One more point of Omosan astronomy: Mr. Donaghho told Mr. Burroughs that the weird atmospheric arrangement postulated in BEYOND THE FARTHEST STAR would not work. He concluded: "I hope that your atmospheric belt is not an essential part of the plan, as I must assure you that it would not 'stay put.'"

It was *not* essential to BEYOND THE FARTHEST STAR, but Burroughs retained it anyway (and let us forgive

this artistic license on ERB's part), obviously intending its use in a later sequel.

Barring the discovery of still further Burroughs manuscripts, a hoped-for but unlikely development, we can only assume that ~~that~~ further sequel was never written. But Canaveral Press is proud to present here all that is known of the saga of Tangor of Poloda.